



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES ON CALIFORNIA FOLK-LORE.¹

A LUISEÑO TALE.²

MANY years past people whose name was Nahyam were living in Atami. One of them had a son, who grew up and became wise and excelled every one in witchcraft. He understood the language of the wild animals, and when he became a grown-up man, married, and lived together with his wife.

One day he went to a mountain known as Kolo, and on arriving there saw much yucca. And then he dug up yucca-heads, and roasted them, and worked hard all day, and got thirsty and hungry. And then he remembered a pond of water known as Pavawut's house, and went there to that water.

He was very tired and thirsty, and though he knew well that no one used to go to that water, all being afraid of it, as it was said to be where the Pavawut lived, — yet, knowing that, he went there. He had great faith in his witchcraft (*po-pula*), and on coming to the water spoke before drinking. He asked permission and knelt to drink, and his elut fell from his head into the water. Seeing it in the water, he entered to recover it, and was carried away to a dry place.

And there he saw a black-rattlesnake, and went to him, and the rattlesnake asked him what he was going around there for.

He said, "I come looking for my elut." Then the rattlesnake said to him, "Pass on ahead. Your aunt is there." The man passed to where his aunt (*po-pamai*) was, and went to her. She was making a basket. He said, "How are you, my aunt?" And she said, "How are you, my nephew (*no-alamai*)? What are you going around here for?" And the man said, "Yes, my aunt, I am looking for my elut." And then his aunt said to him, "Pass on ahead, there is your cousin (*o-yuk-sum*), the Pavawut." And he went to the Pavawut, and said to it, "How are you, my cousin?" And the Pavawut did not answer him, and he sat on the ground, and he was about to faint with thirst and hunger. And the Pavawut knew that he was hungry and thirsty.

And the Pavawut stood up, and took a small shell, and dipped up water and gave it to the man.

And he took it discontentedly, seeing the small shell; but though he drank much, he did not finish it, and he stayed a little. And then the Pavawut gave him honey again in that same small shell. And the

¹ Contributed as part of the Proceedings of the California Branch of the American Folk-Lore Society.

² Translated from a Luiseño text. This appears to be the only traditional tale recorded in full by the author, whose death took place May 19, 1907. The text will be published with his studies of the Luiseño language.

man ate much and did not finish it. And he filled himself, and remained some days with the Pavawut. And the Pavawut knew the man was wishing to go away, and did not wish to tell him. And in the morning it said to him, "My cousin, you are going away now, and I will paint your body." And then it painted him.

And the Pavawut said to him, "Now you are going away this day, and I will tell you positively. You will tell nobody what you have seen here, or that you have been in my house. If they should ask you if you have been in my house, or if you have seen me, you will say you have not seen me. I tell you that no one has ever been in my house at any time, except you. Should you tell any one that you have been in my house, you will be bitten by a black-rattlesnake, and you will die at that place. And you will be put in the valley, and at that place will burst out water." And the man heard all that the Pavawut said, and it again repeated to him that he should tell nobody; should he tell, that a black-rattlesnake would bite him.

And his relations were looking for him in his house, and they did not know where he had gone.

And the Pavawut said to him, "Already it is best that you may go, my cousin." And the man was looking up to see where he might go out, and he saw a small light.

And the Pavawut said to him, "Go here," and took him and showed him where to go, and the Pavawut went back. And then the man went away. He thought that he would go out at the place where he had entered, but he went out at another place far away. And at that place where he went out he remained a little, and then went to his house at Atami. And at that place where he jumped out, water burst out, and its name was Person where he jumped out. And the man arrived suddenly at his house at Atami, and his wife did not know what to do when she saw him, also all his relations.

And that night he slept with his wife, and all the night she continually asked him to tell her where he had been; and the man did not wish to tell her, as he knew well that he would die if he did so. And it got light on them.

And the next day his wife continually questioned him, and he did not wish to tell her; but at last he thought that he would tell, and then he notified his wife and got together all his relations and notified them where he had been.

And then his relations cried: they all knew that a black-rattlesnake would bite him. And after he had finished his speech, the man went outside, and a black-rattlesnake bit him.

And they put him in the valley and cremated him, and at that place burst out water. Now it still runs at that place the same.

P. S. Sparkman.

WIYOT FOLK-LORE.

THE Wiyot Indians live on and near Humboldt Bay in northwestern California. They are the people whose myths have been discussed in this Journal under the designation Wishosk. This name, while frequently used by ethnologists, appears to rest on a misconception. It has been thought to be the term applied to these people by their Athabaskan neighbors, but is evidently their designation for the Athabascans. They lack any national designation of their own, though they call their language *sulatlek*. Wiyot, or a modification of this term, is the name by which they or their territory are most frequently called in the speech of those families of Indians who are cognizant of them, and has some literary usage.

Both men and women were shamans, but the best were women. Men had female supernatural helpers, women male supernatural helpers. These spirits were called *wishidiekwa*. The prospective shaman sat by a spruce-tree on a mountain at night. When she went back, she might be followed by her supernatural helper, who gave her her song. If she failed to be met by a spirit, she might go again some other night. Some shamans received their power easily. As the shaman sat on the mountain by the large fire which she had made, she would go to sleep, dream, and receive her song.

In doctoring, the shaman wears a headdress of two strings of feathers. This is tied around the forehead over the eyes, and the feathers fall on each side of the face, nearly to the waist. Shamans have long condor wing-feathers which they swallow until they disappear. They do this to make the disease go out from the patient more readily. The disease, objects or "pains," *silak*, are like worms, and animate. They are "like obsidian," that is transparent or glassy, but soft like saliva, and of various colors. Sometimes they are quite small, sometimes as long as a joint of the thumb. The shaman dances beside his patient, leaning on a stick and holding his long wing-feather. He uses no rattle or whistle, but sings. The dancing enables him to locate the seat of the disease. To a good shaman the patient's whole body is transparent. After dancing, the shaman, or another, a sucking shaman, sucks the patient and extracts the "pain," which he shows. Then he closes his hand and sings. After singing, he blows on his hand and opens it. It is empty. He has made the "pain" disappear by telling it to go away.

Sometimes the shaman sucks, not a "pain," but blood. It is thought that too much black blood causes sickness. Too much fat is also dreaded as a cause of disease, as it crowds the internal organs.

Plant-medicines seem to be considerably used, being soaked in water, which is drunk. These medicines are derived from *Gusheridalewi*.

An Athabaskan woman from Bridgeville, married to an Athabaskan

man from Dyerville, was taken sick at Loleta some years ago. Her husband paid two Wiyot shamans, a man and a woman, fifteen dollars and a horse. The man shaman danced and saw the pains in the patient's body and described them. He said that the woman's tribe, the people of Bridgeville, were bad and wished to kill her. Her dead relatives, especially a recently deceased daughter, were pursuing her and "kept her shut." The patient had for some time been suffering with pains at the back of her head, and at the present time was sick also in her stomach. The doctor said also that he saw a mountain near Bridgeville, on top of which was a rock. On this rock were horns, among which he saw the patient sitting. Then the woman shaman sucked from the patient's forehead, through her pipe, a disease-object something like a spider, without legs, but with a number of curved horns. It was as large as half the palm of a hand. From the patient's stomach she sucked something like a small water-dog or salamander. Then the patient recovered.

Powerful supernatural beings are called wakirash, or yagabichirakw. Among such are the inhabitants of lakes. When one of these takes pity on a man, he becomes physically strong and fierce.

Women in labor spoke, or had spoken for them, a formula which consisted of a myth regarding the culture-hero's first causing women to give birth. The plant thought to have been used on this occasion by the culture-hero was eaten by Wiyot women in order to make the child small and easy to bear.

Persons to be purified from contact with a dead body washed with roots called sisuloiyatgaktl, probably angelica.

Self-restraint was most important to success in life. People did not speak loudly or cry out without necessity. A man who was warm did not drink a large quantity of cold water, fearing to die. A man would be moderate in his eating.

Like the Yurok, the Wiyot are very careful not to eat while in a boat on the ocean. After crossing the bar into Humboldt Bay, they may eat.

The Wiyot held the usual ideas prevalent in northwestern California as to the incompatibility of sexual relations and anything connected with deer. A man who had slept with a woman did not eat deer for five days, or he would not live long.

A dance replacing among the Wiyot the jumping-dance of the Yurok and Hupa was held indoors, and lasted about five days. It was held at a place called Hieratgak, at the present shipyards on Humboldt Bay; but it is not known whether, like the jumping-dance, it could be held only at this or certain other particular spots. At this dance obsidian blades were used, but were hung by strings on the breast instead of being held in the hand, as in the deerskin-dance of the Hupa

and Yurok. It is said that a woman shaman stood in the middle of the dancers.

There was an elaborate ceremony at the puberty of girls, with dancing for five nights. For five days the girl sat indoors with her head covered, so as not to look at the fire. At the end of the ceremony a number of women accompanied her to still salt water, as in Humboldt Bay, which they entered to about the waist, standing abreast and holding each others' arms. Then they danced by bending their bodies forward repeatedly, causing waves like small breakers to roll inshore. According to another informant, the dancing lasted ten days, during which period the girl fasted.

White or albino deer, whose skins were a great treasure, were regarded by the Wiyot, as by the Yurok and Hupa, as living in the sky and coming to the earth only occasionally, when they might be seen or killed by a lucky person, especially a rich man. The creator, Above-old-man, who made the white deer and keeps them in the sky, would not allow a poor man to see one.

Salmon are different for each stream, even though they all have the same shape and appearance. The old salmon come up the stream, spawn there, the eggs hatch out, and in winter the young salmon come down the stream into the ocean. Next year they are grown and come back. A salmon arrives at a stream and smells of it with his two nostrils. "That is not where I was born," he says, and goes on until he comes to the mouth of his own stream, which he recognizes and ascends.

The sacred or ritualistic number of the Wiyot, like that of the other Indians of northwestern California, is five or its multiple ten.

Two redwood-trees on the north fork of Mad River, not far from Blue Lake, were regarded as being persons.

White people are called dikwa. This word appears to have reference to the supernatural. A medicine-man's guardian spirit is called wishidiekwa. The "poison" or supernatural means of killing an enemy is called dikwa or dikwa-getl. Menstruation is dikwa-lakwetl. The hero of a myth is called Dikwa-giterai.

Dark-colored stone pipe-bowls were called female; if light-colored, they were called male.

Red obsidian with black streaks in it was called a woman who had not washed at puberty, when she was rasha-wiliyur.

Stars, gumerachk, are also called wenewelir, sky-eyes. The stars trembling in the sky are women working. They are chopping their digging-sticks to sharp points to dig boderush roots. In the morning when they go to dig, in the daylight, they are blind. At night they can see again.

A. L. Kroeber.

A SOUTHERN CALIFORNIA CEREMONY.

A FEW years ago an old Yokuts on Tule River reservation was questioned regarding religious matters. This man had lived many years at Tejon, and had been in Southern California. In the course of other matters he mentioned the following practice of the Shoshonean Indians not far from Los Angeles.

Near the coast, at San Fernando, there was a ceremony in which twelve men were strong and could make sickness. They had four strings, one on each side of a square. There were three men on each side; that made twelve, and one in the middle made thirteen. The man in the middle made a painting like the earth. It was like a map. This man in the middle had strings, the ends of which were held by the twelve other men. When the sickness [i. e. the ritual to produce sickness] was made ready, he shook the strings and the earth shook. It was an earthquake. This thing was strong, and was done to make some one sick. I saw it at San Fernando when I was a boy.

The feature of special interest in this account is the reference to the painting, which shows that some form of the symbolic representation of the world, made of colors spread on the ground, extended as far north from the Diegueño and Luiseño, among whom it has been described, as Gabriellino territory. The informant's own words were that the man in the middle "painted like earth." At the time this was understood to mean that he painted his body with some form of mineral resembling earth. His following words, "like a map," and what has since become known of the nature of the ground-paintings of Southern California, show, however, that the present account refers only to another instance of the same practice.

A. L. Kroeber.

SAN FRANCISCO.

DIEGUEÑO IDENTIFICATION OF COLOR WITH THE CARDINAL POINTS.

THERE seems to exist among the Mission Indians of Southern California an identification of the four cardinal directions with as many colors. A first suggestion of possible connection in the Diegueño mind comes to light in certain of the songs accompanying the Eagle dance, which has been spoken of by writers on the Diegueño and Luiseño. "The white eagle," for instance, "puts his nest on cliffs. The eagle from the west puts his nest on sycamore-trees along the edge of the creeks."

Two things are to be noticed at once in this song. In the first place, the cliffs mentioned are the cliffs among the desert mesas far to the east of the Diegueño country. The locality permanently inhabited by these people in eastern San Diego county is rolling foothill country, even at the edge of the ocean beach. In the second place, the eagle from the

west is set over in intentional contrast to the eastern white eagle, showing that he occurs to the native mind as black. When the old men also in witching an eagle to death during the Eagle ceremony happen to use a white bird, they "send him east," in the words of one of the oldest dancers; "and when they kill a black eagle, they send him west." This distinction of color in "east" and "west" is carried out in the ancient world-painting made on the ground by the Diegueño at the time of the boys' initiation into the number of dancers. In one type of picture a prominent feature is the representation of two great rattlesnakes, bisecting the painting from the east and west, their heads meeting at the centre. The eastern snake is made in light-colored oxide of iron, precipitated by the mineral springs of the region, the western in black straw-charcoal.

Miss Du Bois, in her Chaup story in this Journal for 1904, reports a corresponding color-concept for the north and the south. To quote (p. 218), "the elder sister, who was a witch doctor and knew everything, stood up and held her hand to the north and brought down a red stone. . . . Then she held up her hands to the south and got a blue stone of the same sort." Later in the same story (p. 226), the colors for east and west are described. "The boys . . . stood and held their hands to the east and got some white clay, and with it they painted their cheeks. Then they held their hands to the west, and got some black clay." Further acquaintance with Diegueño mythology would undoubtedly reveal further instances of this feeling concerning colors.

The complete color system is given in a certain medicine or formula of the "clothes burning" or wukeruk ceremony, one of the mourning rites for the dead, where all four directions are accounted for. The medicine is as follows.

Recited by the man who makes the medicine: "From the north he (the first man making the ceremony) brought a red rock, from the east a gleaming white rock, from the south a green rock, and from the west a black rock, because the sun sets there. Then he sang, 'My father and grandfather are dead, so now I sing.'

*"Menai dispah tcawai tcawi
Menai dispah tcawai tcawi
(Pointing) Xitol kawak anyak awik
Amai amul!"*

"Now dead a long time, I begin to sing.
Now dead a long time, I begin to sing.
North, South, East, West,
Up, Down!"

The colors blue (mentioned by Miss Du Bois) and green (obtained by the writer) are regularly identified or not distinguished by the Diegueño,

and perfect agreement therefore exists between the two accounts. The feeling concerning black for the west comes plainly from the setting of the sun. The east, in similar terms, may quite likely be "gleaming white," because the sun rises there. Why north is red and south green, however, the present writer is unable to guess, since no Indian could be found who would attempt an explanation.

Thomas Waterman.

SAN FRANCISCO.

LUCK-STONES AMONG THE YANA.

THE Yana Indians, who lived in the northern part of California east of the Sacramento River, would often pick up small stones known as 'ōnunuiplā (etymology uncertain, but cf. 'ōnu-, "to dig out"), that were characterized by peculiarities of color, markings, or shape. Those of round shape and such as had light-colored bands (interpreted as rattlesnakes) were particularly sought. They were believed to bestow good luck upon their finder and possessor in whatever pursuit he required their aid, — the cure of disease, hunting, gambling, and the like. As a rule, the possession of these luck-stones was kept a secret, as indicated, for instance, by the fact that they were not kept in the house, but in some secluded spot in the woods known only to their possessor. The women made small cylindrical baskets for their reception. The material of these baskets was merely the twigs of the Douglas spruce, the needles being left on; in construction they were open-work twined, the thin twigs serving as parallel perpendicular warp elements, thinner peeled strips as woof, while the needles served as a sort of thatch to fill up the open-work interstices. As regards size, they were about five or six inches in height and two inches in diameter, in general appearance not unlike a bird's nest. The spruce basket, with its luck-stones, was not placed on the ground, but was hidden up in a tree, so that no one might touch it. If one desired to obtain some of the magic power resident in the luck-stones, as, for instance, when preparing for a gambling contest, the hands were wetted and carefully rubbed over them, the knowledge of this action being carefully kept from all.

Still more potent than the 'ōnunuiplā were small, white prismatic rocks, generally of quartz. These were known as k!u'lmats!i, translated by the informant as "diamonds" (see Curtin, "Creation Myths of Primitive America," p. 473). As there is nothing to show that either the 'ōnunuiplā or k!u'lmats!i were directly worshipped, or even explicitly associated with spirits giving them their supernatural power, it is perhaps best to refrain from using the word "fetishism" in connection with them.

Edward Sapir.

BERKELEY.